



## REVIEWS

Karl Gustav Izikowitz: *Lamet, Hill Peasants in French Indochina*. 364 pages; 2 maps; 129 photographs, diagrams and charts; index. Published as Number 17 of the periodical *Etnologiska Studier* by Etnografiska Museet, Goteborg, Sweden, 1951.

The author of this study of the *Lamet* is a Swedish Anthropologist who obtained his information for this monograph during an eight-month field trip to *Lamet* villages during 1937 and 1938. His research in this area was largely financed by a Rockefeller Grant and contributions from several Swedish organizations.

The main object of the author's field work was to compare two groups within the same geographic region, one using irrigation and the other not, in order to study the relationship between irrigation and society in Monsoon Asia. The *Lamet* were chosen as an example of a non-irrigation farming people, and the principal attention of the first field trip was devoted to this tribe. To complete his study of the social role of irrigation, the author planned a second field trip in 1940 among irrigation-using Thai peoples in the same general region, but this plan was cancelled by the outbreak of World War II.

The *Lamet* are a hill tribe who live along the mountain crests in the northern part of Laos, French Indochina. They are semi-nomadic agriculturalists, relying for their livelihood on dry rice which they cultivate by the familiar "slash and burn" technique of other hill peoples. A section of forest land is burned over and a rice crop planted in the cleared area. When the land has become exhausted the village moves on to a new site where the entire process is repeated. This type of farming is usually designated in anthropological literature in terms taken from various native languages, *jhum* in Burma, *ray* in French Indochina, etc. In English it is clumsily referred to as "shifting cultivation" or "slash and burn". In referring to this practice the author introduces a new term, *swidden*. He points out that, although the English language has no single word which covers the meaning, the Swedish dialect word *swidden*, meaning a "burnt clearing" or "to burn a clearing", describes it exactly; and he uses this term exclusively in his account, referring to the *Lamet* as "*swidden* cultivators".

Since the author's principal concern was with the farming activities of the *Lamet*, his data on *Lamet* social life and culture presented in this study is oriented toward agriculture. The book contains separate chapters on the tribal neighbors of the *Lamet*, the physical environment in which the *Lamet* live, their villages and buildings, social organization, material culture, and work activities. Within these larger subject categories there are sections on a number of relevant topics--religious ritual, marriage customs, kinship terms, *Lamet* language, hunting and trapping gear, etc., etc.--which a comprehensive index makes easy to locate. While the greater part of the book is descriptive, the last three chapters contain a theoretical analysis of the social life of the *Lamet* which Izikowitz organizes around the concept of the "four wishes", postulated as basic motivators of human behavior by W.I. Thomas, an American Sociologist. These are the wish for security, for new experiences, for recognition, and for response. While this analysis is perhaps interesting, it adds little to our understanding of the *Lamet*, or of the advances made in sociological theory since about 1920 when Thomas' "four wishes" were put forward. The value of this book lies in its descriptions of the life of a little-known people who, along with other preliterate hill peoples in French Indochina, have been largely overshadowed by the rich variety of material presented by the Vietnamese and Cambodian cultures. The author lived alone in *Lamet* villages for several months, and he was usually a witness and often a participant observer in the activities he describes. Consequently, his account of these people is unusually complete, admirably objective, and very readable. His description of the life of this interesting and isolated group while of chief interest to the social scientist should also appeal to a much wider audience. Carefully detailed descriptions are made even clearer by the generous use of sketches, diagrams, tables, photographs, and maps.

All peoples are unique in their cultural patterns, and a knowledge of these patterns, particularly their uniqueness, is essential if the outsider is to avoid friction and hostility. The

author demonstrates this well, and one of the values of this book is the way in which cultural differences are highlighted and the importance of these differences shown, as in the following incident:

"Once I happened to ask a little boy if I might have some fruit from a tamarind tree that stood in the middle of the village square in Mokala Panghay. The boy fetched some fruit for me. This performance was repeated on several of the days that followed, and no one made any objection. However, one day I thought that the boy ought to have something for the trouble he had taken, but then the man who owned the tree came to me immediately and said that it was really he who should have been given the present, since it was his tree. Thus, as long as I helped myself to some of the fruit now and then without paying for it, it did not matter at all, but the minute I offered a present, the fruit assumed a particular value, and the owner protested". (page 295)

Strangers, when entering an unfamiliar cultural setting, are often inclined to take situations at their face value, overlooking the deeper significance of informal position and social role. Izikowitz indicates how unwise this attitude can be. The *Lamet* have strong animistic beliefs, and it is the village priest who is in fact if not in title the head of the village. The village chief is often appointed merely to satisfy the demands of the French administration; but it is the priest who holds the final authority and it is important for the visitor to understand that it is he rather than the formal chief whose approval must be obtained for any undertaking.

The *Lamet* people are not Thai--the author believes them to be members of the *Palung-Wa* branch of the *Mon-Khmer* linguistic group--yet one of the noteworthy conclusions of this study is that the *Lamet*, although politically tied to French Indochina, have their closest cultural and economic ties with Thailand. The influence of France, at least in these prewar years, appears to have been limited to the introduction of a *corvée* system of taxation, and smallpox

vaccination--it was only an occasional colonial administrator or military leader who visited the *Lamet* areas, and even French missionaries had yet to make their appearance. For the younger *Lamet*, especially, Thailand had the greatest appeal. For them Thailand loomed as the "land of opportunities" to which they could come to make their fortunes, or at least to earn enough money for their brideprice. The author merely mentions these ties the *Lamet* have with Thailand, and a larger study of this subject among the *Lamet* and their neighbors in Indochina would appear to be a worthwhile project for future field workers in the same area.

Thus this excellent and thorough study points the way for continued research of this type. It is to be hoped that this monograph will stimulate further research among the hill peoples of Southeast Asia and that eventually the author himself will be able to complete the second half of his project and publish an equally fine study of a Thai group in French Indochina.

Richard J. Coughlin.

Nārada Thera: *A Manual of Buddhism*. 156 pages; 1951.

Although a manual for students, this handbook is highly commendable and should be useful for any general reader wishing to get a view of the circumstances which led to Buddhism and the great Teacher's philosophy and ethics. The work has been compiled from orthodox Buddhist sources and keeps close to the standard beliefs of the Theravāda or Southern School of Buddhism of Ceylon, Burma and Siam. It does not touch at all on the phase known as Mahāyānism.

The life and mission of the Buddha occupy the first 10 chapters. Then follow the main aspects of Buddhist philosophy---Karma, rebirth, the four noble truths, nibbāna, the noble eightfold path and hindrances (chapters 11-16). The development of the Buddhist religion takes up chapters 17-18. Four other chapters deal with characteristic teachings. The book, as a school-book, contains questions and has an index.

In these days of rational thinking, the book may in several places be criticised as not taking a broad view in its exegetic attitude. Witness, for instance, the treatment of miracles and similes, such as the Twin Wonders (pp. 43 and 54); the Buddha's visit to Heaven (p.54); the statement that the Buddha "sleeps only for one hour a day at night"; and a great deal of chapter IX about the Buddha's greatness. Modern Buddhists generally accept these similes in a less literal sense. And yet it must be conceded that this work is an achievement of scholarship and devotion.

D.N.

Humphreys, C.: *Buddhism*. 256 pages; 1949.

This is one of the Pelican series and contains the history, development and present-day teachings of the prevalent schools of Buddhist thought all over the world. It is indeed an able condensation of a wealth of material. It goes without saying that no real inaccuracy or bias could be expected of such a distinguished scholar of international repute. The appendices on the Buddhist Scriptures, and the Pañcasīla together with a glossary, a general bibliography and an index, add great value to the already well planned publication.

D.N.

Bangkok, 16 December 1951.

*General Guide to the Vajirañāna Library and the National Museum; illustrated; 31 pages; 1951.*

The National Museum and the Vajirañāna Library are situated in the precincts of the 'Palace to the Front', colloquially called the *Wangmā*. The manuscripts and museum exhibits occupy all available rooms of the Palace. The latter is very overcrowded and would need to be at least doubled in size if the exhibits are to be arranged in line with modern museum standards.

The 'Palace to the Front' was, for over a century after the foundation of Bangkok as capital of the country, the official residence of the *doyen* of the Royal Family, although this royal personality

was not bound to succeed to the Throne and therefore not an heir to it. As it happened, all except one of them predeceased their respective monarchs. The Palace itself is spacious, and, on the whole, better built than the Palace of the King to the south of it. At the end of the volume is appended a list of the sovereigns of the Chakri dynasty as well as of the *Wangnā* princes. A plan of the palace grounds is also a useful feature.

A description of the exhibits is quite detailed. The whole book is in English.

D.N.

Bangkok, 13 December 1951.

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## RECENT SIAMESE PUBLICATIONS

70. King Rama VI: *Miscellaneous Writings*. พระมวาทพระราชนิพนธ์  
ในพระบาทสมเด็จพระมงกุฎเกล้าเจ้าอยู่หัว ภาคปดิลกะ.  
153 pages with illustrations; 1951.

These writings have been chosen to make up a volume for presentation on the occasion of the cremation of the remains of Phya Anirudh Deva, a Grand Chamberlain and constant companion of His late Majesty Rama VI. It is profusely illustrated with photographs of His Excellency, some of which are not to be found elsewhere.

Among the contents, those worthy of special mention are a biography of the deceased (pp. 17-22), a royal will of King Rama VI (directing the procedure for dealing with his obsequies) and newspaper articles written under various pen-names.

These articles are full of interest. They touch not only upon the ordinary topics of journalism but also upon matters of academic interest, such as philology. Taking them at random here are some of the interesting ones:

Injudicious imitation; the fault of pedantism; too much preference for clerkships as a profession; unreasonable dignity; beware of the spirit of gambling; the royal title of "Ekādosaroth"; Bhūket or Bhūkeč?; the desirability of country roads, etc.

The tone of these articles reflects a perfect blending of east and west in the royal author's education and outlook.

71. Jotikadhammācariya: *Dhammasaṅganinissayaṃātikā jotikā*.  
321 pages; 1950.

This voluminous treatise is a series of commentaries presented by the Burmese monk Jotika in Pali mostly at Wat Raghang in Dhonburi. They have been translated by W. Komes with the help of Phra Tipyapariññā and Mrs. Naeb Mahānīrānanda. The commentaries are of the Mātikā, which is the first section of the chapter called Cittuppāḍakanda in the Dhammasaṅgani of the Abhidhamma-pitaka. It is of course highly technical.



72. Sujivo Bhikkhu; *What Are the Noble Truths?* อวியธัจจโกอะไร? 59 pages; December 1950.

The main theme is a study of how the Buddha presented his philosophy as illustrated in the incident of Upāli, the householder, in the Upālivādasutta of the Sutta Pitaka. The philosophy consisted of:

- (A) The "treatise of sequence", a preliminary introduction consisting, in due sequence, of the subjects of liberality (*dāna*), conduct (*sīla*), heaven, and ills resulting from lust. This sequence leads up obviously to the deduction that lust should be renounced, in other words, a recommendation of the monastic life of chastity.
- (B) Then the "Four Noble Truths", which do not need to be reiterated here.

The preliminary sequences (A) form more or less a code of ethics for the average Buddhist layman; while the Four Noble Truths (B) are laid down for those who decide to renounce the material side of life in order to purify the spirit and thus realise the logical consummation of Buddhist philosophy.

73. Sujivo Bhikkhu; *Observations of Buddhism in Ceylon and India* ข้อสังเกตเกี่ยวกับพระพุทธศาสนาในลังกาและอินเดีย 36 pages; 1951.

These observations formed the subject-matter of a lecture delivered by the Venerable Sujivo to the Navy Club. They are now published for presentation at the cremation of the late Luang Visēsoṇakār (Tiem Sinhaseni), whose short biography and photograph are included. The author attended the World Fellowship of Buddhists in Ceylon and then went on a tour of the mainland of India. Among his observations the following may be quoted:

"The circumstances of a religion may be studied by the historian, but the essence of religion must be observed first-hand. One should observe, for instance, how religion has been absorbed

into the mind of those who profess it. In our country we often mistake the outward trimmings such as the monastic edifices or yellow-robed monks for religion itself... Religion in reality may be studied from the action and word of its adherents who may be likened to the screen of a cinema on which are reflected the promptings of an inner feeling. This latter is the essence of a religion... What should occupy our interest is the reaction on us from professing religion and how we profit from a daily observance of religion."

*A propos* of the participation of Sinhalese and Burmese monks in local politics:

"I asked them why monks engaged themselves in politics since in our country a monk who meddles in such affairs is held in disfavour. A monk should keep himself to his studious life. The answer was: "In Siam you do not need to meddle in politics because everybody there is a Buddhist. The government is Buddhist; the Assembly is Buddhist; but in our country many deputies are Christian. What then would happen if we kept aloof from politics?" This made me realise what a valuable asset our independence is. It behooves us to keep our religion... In Burma many monks are politicians. Having obtained political independence they should have given up politics; but perhaps they have grown addicted to them..."

His approach to the problem of drink is worthy of quotation:

"I am bringing back to you something good from India, that might serve as an example to us. It is prohibition... The Indian Government has made a generous sacrifice of its annual revenue... of something like a billion rupees, equal to about four billion *bah*t by its abolition of drinking. If we could only try to lessen drinking in our country perhaps we might deserve to be considered as having made some sacrifice to our Lord the Buddha. Even if we do not go so far as to proclaim

our country to be 'a dry land', as they have, we might at least try individually to be a dry person once a week or so.... If we could only make this sacrifice it would doubtless help us economically and keep us out of many an omission."

74. Yupho, D.: *An Economic History of India in the Buddha's Time* ภาวะเศรษฐกิจสมัยพุทธกาล  
78 pages; 1951.

Mr. Yupho's translation, with explanatory remarks, of the eighth chapter (by Mrs. C.A.F. Rhys Davids) of the Cambridge History of India Vol. I, dealing with the above subject, was, as stated in the preface, published first in 1936. That publication did not receive our notice in the Journal. Hence this notice. The translation is a good one and the first one of its kind in Siam. As a matter of fact it is more than a translation. It may be said that the deep erudition of Mrs. Rhys Davids has been made available for the modern Siamese in his own language through the learned interpretation of the author, himself a scholar of wide repute.

75. Yupho, D.: *Initiation for the Classic Dance*. พิธีไหว้ครู  
83 pages; 1951.

The little volume is really more important than it looks. It contains not only a description of the initiation rite for the classic dancer, in itself interesting material for the student of the history of one of the most self-developed of Siamese arts, but also a *résumé* at the end dealing with materials for such a study.

The initiation rite is a curious mixture of old terpsichorean tradition (doubtless Hindu in origin) with animistic as well as Buddhist benediction. A dancer who has not gone through initiation may not, for fear of offending the impersonal agency known as the "Krū", or Master of the Dance (which is tantamount to saying Tradition with a capital T), perform certain postures or *mūdra*, such as the one signifying Phra Narai, or Vishnu. An

initiated dancer, whether a professional or an amateur, is bound by tradition to make a salutation whenever the strains are heard of some of the respected melodies, such as the *sādhukār* or the *kukbhūs*.

An initiation for the dance consists of three main stages. First the *Buddhist benediction* by a chapter of monks, followed by presentation of food to the celebrants. Then comes the *Salutation* to the "Krū" or impersonal Master of the Dance, in which a teacher, arrayed in white, lights candles of worship before *khōn* masks and offers sacrifices in the form of various prescribed dishes, pork, duck, fowl and cakes as well as *spirits*. The "Krū" is evidently not an abstainer, a significant trait of the non-Buddhistic origin of the rite. Candles are then passed around for good luck in the usual way and the masks are anointed. Now begins the third stage, the *Initiation*. A big brass bowl is placed upside down in the centre of a big room or enclosure so that it will form a seat. The teacher who is to preside over the rite, wearing a *rishi* mask lined with the skin of the *kūng* (a species of long-tailed monkey), dances into the arena and seats himself on the upturned bowl. A candidate for initiation is then summoned and duly anointed. The teacher then doffing his *rishi* mask, puts it on the head of the candidate. The same masking is repeated with the masks of Siva and Pirāh (the Virāt of the Rāmāyana) whose ferocity seems to be a by-word in terpsichorean circles and who must in a way be pacified. The teacher then sprinkles holy water on the head of the candidate and gives him or her a piece of the auspicious cord and some leaves which latter are tucked behind the ear. Other candidates follow and the same ritual is repeated. They then go through classic movements of the dance together.

A more formal initiation at a royal court was performed on the 14th May 1914 before His Majesty King Rama VI. There were some variations from what has been described above, one of which suggests an Indian origin all the more. The dancer taking a leading male rôle was first tied to a pole. Upon his approach to preside over the ceremony, the King unsheathed his weapon as if to kill

the dancer and the King's Master of the Dance intervened with an intercession for the dancer's life. The King then turned away to seat himself on the upturned bowl and placed the mask of Nārada, the traditional Master of the Dance of ancient India, upon his own Master of the Dance. The (living) Master of the Dance then went through a series of movements before the King, after which the cords binding the dancer who had been tied to a pole were cut, thus terminating a curious rite.

The final part of this book contains a document known as the history of the *lakon chātri* (the dance of Nakon Sri Dharmarāj in the south) as well as verses for salutation to the Master of the *Chātri* Dance, which has been acknowledged to be the oldest relic of a forgotten past.

76. The same work, minus the documents connected with the *lakon chātri*, with the addition however of the usual biography of the deceased Phya Anirudh Deyā, in whose memory this volume was published on the occasion of the cremation of his remains at Wat Debasirin, together with interesting photographs of the Chao-khun; contains identical matter as the book above reviewed. The deceased was incidentally acknowledged to have been a keen and graceful exponent of the classic dance in the reign of King Rama VI, usually taking leading male rôles. He later maintained a troupe of dancers, with which he was ever ready to assist local charities and philanthropic undertakings.

77. Yupho, D.: *Siamese Choreography Explained* อธิบายนาฏศิลป์ไทย 154 pages profusely illustrated; 1951.

Mr. Yupho's versatility is now again displayed in a volume under the above title. A graduate of the ecclesiastical doctorate of Siam, he has brought his knowledge of Oriental Classics to play upon the knowledge he has later gained from directing the Bureau of Entertainments in the Department of Fine Arts with its School of Classic Dancing and thus produced a scholarly brochure dealing with the technique of the Classic Dance and of folk dances. No

one interested in this aspect of Siamese art can fail to profit from his collection of explanatory notes of all the classic and popular dances as well as excerpts from the big *khôn* or *lakon* pieces such as the Rāmākien, Inao or Phra Lō. Each such note is illustrated with figures displaying the respective movements. In most cases each note gives the history of the dance described.

78. Alongkot, H.H. Prince: *Our Siamese Army กองทัพไทยของเรา*  
22/29 pages; 1951.

The volume, which was published for presentation at the cremation of the remains of the late Major-General Phya Prasroeth Songrām, is prefaced by a biography from the pen of Prince Alongkot, his life-long friend and colleague in the army. In youth the deceased was a brilliant cadet. On being commissioned in the army he rose quickly, attaining finally to the posts of Divisional Commander and later Under-Secretary of State for Defence. After the revolution of 1932 he became Minister for Defence for a short time and then resigned altogether. This biography is very well written and is by no means a dry record of facts and figures such as are often written elsewhere.

The main part of the book, 29 octavo pages, is a lucid exposition of the military government prevailing in this country in days of old (Ayudhya, etc.). It deals with organisation, strategy and other topics, finally ending with an interesting review of the strategy of King Naresuan the liberator of Ayudhya in the XVI century. It is a popular presentation and can be read with interest by a non military man.

79. Anumān, Phya: *History of the Customs* ตำนานศุลกากร  
116 pages; 1951.

It would be at once agreed by the reader who has been able to wade through these instructive if somewhat difficult pages that the author has rendered valuable service here to the student of Siamese economics and administration.

Taxation on imports and exports, he says, has existed among mankind from time immemorial. In this country, at any rate, we know from the inscriptions of Rāma Kamhaeng some 650 years ago that in his times "there was happiness in Siam. Fish abounded in the waters and rice in the fields. Governors did not collect taxes in transit. A fellow could go about his business walking by the side of his ox or riding on his horse. Whoever wished to trade in elephants, horses, or gold and silver could do so". The word for a tax here was "ĕkôb", a *Khmer* one, and the "ĕkôb" recurs in later laws.

Discussion follows of the mode of collection, the revenue depots and other aspects of taxation such as the trade carried on by means of junks, etc. Then follows a full description of the organisation in the time of King Chulālongkorn of the Revenue Customs and Excise services.

The book was published on the occasion of the cremation of the remains of Mr. and Mrs. Mengkim Simtrakul (a couple well respected in Bangkok business circles) at Wat Chakrawat in June 1951 and photographs of the deceased are of course reproduced.

80. Boribal Buribhand, Luang: *Buddha-images of Different Eras in Siam* พระพุทธรูปสมัยต่างๆ ในประเทศไทย  
29 pages, 25 plates, 1951.

As is usual with Luang Boribal, his presentation of the subject is lucid. Commencing with circumstances leading up to the custom of making images of the Buddha, the author goes on to specify the successive periods of Buddhist Iconography in India and later in Siam with their characteristics.

It may be convenient for the student of Siamese art who cannot read Siamese with facility to have a summary of Luang Boribal's classification of the periods of Siamese Buddhist iconography, thus:

1. *Dvaravati* (VI-VIII centuries A.D.), centred round the modern Nakon Pathom stretching out as far east as Korat and

Buriram, modelled upon Indian Gupta art, the best example being the main figure in the *bōt* of the monastery of Phra Pathomācēdi on its east side.

2. *Srivijaya* (VII-XII centuries A.D.), vestiges found in small numbers in the Malay peninsula, such as Jaiyā, being however for the most part figures of Mahāyānist Bodhisattva figures.

3. *Lopburi* (XII-XIII centuries A.D.), found mostly in central Siam, *Khmer* features.

4. *Chiengsaen* (XII century, or first half of XIII to XVI), influenced at first by Indian Pāla art of Nālandā (730-1197) (but later developed on pure Thai ideals in which the *usnisa* is elongated) its venue being probably overland through Burma towards the east even as far as Viengchhand.

5. *Sukhothai* (XIII century to 1438 A.D.), originally derived from Singhalese art but later developed into what has been considered as characteristic of *Sukhothai* art wherein the face is oval and graceful lines prevail.

6. *Ayudhya* (1350-1767 A.D.), subdivided into (a) *U Thong* with *Khmer* physiognomy and (b) pure *Ayudhya* in which the graceful Sukhothai characteristics are discernible.

7. *Bangkok* (from 1782 A.D.), which is a mixture of 5 and 6.

81. Amatyakul, T.: *Stories from History and Archeology*  
นิทานประวัติศาสตร์และโบราณคดี 503 pages 1951.

As the author points out in the preface, the contents were written primarily for popular consumption and not meant to be scientific treatises. They are therefore, called "stories" and have been here collected for the first time. They range widely in scope. A glance at the table of contents confirms this.

In a short review like this it is only possible to mention the titles of the more interesting articles, such as a biography of Phrachao Prasad Thong, a trip to Pechrabūn, Lopburi past and present, the Origin of the Museum, Pong Tūk, King Narai the Great and archeological notes of old sites of history and archeology.



82. Amatyakul, T.: *History of Important Towns ประวัติเมืองสำคัญ*  
527 pages, 1951.

This is a more detailed and more considered presentation of the archeological notes on old sites mentioned in the above review. It consists of seven chapters and deals in each chapter with each of the old sites. It is in fact a collection of valuable guides to these old sites. Summaries of each chapter are well worth reproduction :

(1) *Ayudhya*. Beginning with its topography, the author leads us to the Royal Palace and the more important and interesting monastic monuments; and concludes with the attempt to reproduce, about the commencement of the XVII century, the great *Khmer* monument of Angkor Wat at *amphö* Nakon Luang and a description of the Palace and some of the monasteries of Bang Pa-In. The author attributes the revival of Ayudhya to the initiative of Mr. Pridi Banomyong. Another name which deserves not to be left out in connection with the clearance and preservation of the old ruins as well as the elucidation of several of the knotty problems of its history is that of the late Phya Boran, who was identified all his life with the town and rose from being a Chief of the Administration Bureau of the Circle to the exalted one of its Viceroy.

(2) *Lopburi* dates from the pre-Thai period of the *Lawa*, to whom the locality owed its former name (still in use when the French diplomatic missions came to Siam in the XVII century) of Lawo, or Lavo. The *Lawa* were there from the distant undated past, but were replaced about the VI century by the *Mon* from the west, who, however, when they had taken Lawo decided to move on to where Nakon Pathom now is. This era is now known as that of Dvaravati (VI-VIII centuries). Proofs still exist of a *Mon* town situated to the east of the railway line at Lopburi. The *Khmer* then replaced the *Mon* and made Lopburi the centre of an important outlying administrative quarter of their great empire. By 1350 Lopburi became detached from them and the first monarch of Ayudhya sent his son and heir to govern the township, thus proving

its importance at that time. It eventually became the favorite seat of King Narai for the cool season (XVII century); archeological remains of this period still abound side by side with more recent building inaugurated by King Mongkut of the Bangkok period. Quite recently a new town was built more to the east (1940) where government offices are now collected. The author gives here a detailed description of the town and the monuments built during the many successive periods of its history. To this is added some words about customs and festivities of the local people.

(3) *Srideb* was for a long time a puzzle in archeology. It is called by the local people "Paisāli" (from the ancient Indian name of Vaisāli). Although the town, now ruined, was never forgotten, it was never scientifically studied from the archeological point of view until Dr. Quaritch Wales made a visit, followed later by the author, on behalf of the archeological service of the Siamese Government. A description of the latter visit occupies pp. 181-238.

(4) *Nakom Sri Dharmarāj* is another old town dating from remote ages before the Thai came into possession of it. Under the name of Tambalingam and Tan-Ma-Ling it was respectively known to the ancient Indians and Chinese some 14 centuries back. According to tradition it played an international rôle in connection with a tooth relic of the Buddha. Its important historical monuments are its walls, its Brahmin Sanctuary and the great Reliquary known under the name of Wat Phra Mahādhātu. Local customs and festivities conclude this chapter.

(5) *Pecheraburi* is essentially a tourist centre and occupies 70 pages of descriptions of its attraction. The author thinks it might have dated from the V century.

(6) *Rājaburi* dating from about the same remote age as Pecheraburi, and, like the latter, possessing vestiges of *Khmer* culture, is also known to be the centre of tourist excursions, several of which are here suggested.

(7) *Nakon Pathom*, known to the present generation best by its gigantic *chedi* which dominates the town. Originally this locality, by whatever name it might have been known, must

have been a port before the sea-coast receded southwards. It is suggested that it may date from the III century B.C. when Emperor Asoka of Magadha sent missionaries to Suvannabhūmi. It reached the peak of its career in the Dvaravati period (VI century A.D.) and might have been the To-lo-po-ti of I Tsing, the Chinese pilgrim of the VII century. Its monuments, ancient and modern, are here described minutely.

83. *Memento of the Fair of Phra Pathomačedi in 1951*

พระลัคนานมัสการพระปฐมเจดีย์ ๒๔๙๔.

84 pages, profusely illustrated, 1951.

This memento is artistically prepared. Pictures of the shrine, in colours as well as in black and white, abound. One is especially noticeable, depicting the golden-hued *čedi* set amid the green foliage which surrounds it

Several of the contributions are by way of greetings, congratulations or short complimentary verses touching either on the monument or the fair. Of the longer category, the first one has been reprinted from my contribution originally to the Journal of the Society, JSS Thai number 2nd Vol., May 1942, on the parallel of the name of the Siamese town of Nakon Jaisri, where the monument of Phra Pathomačedi is, with the ancient *Khmer* monument of Nagara Jayaśri, more widely known as Phra Khan, erected by Jayavarman VII to commemorate his victory over the *Cham*, just north of Angkor Thom. The article by Luang Boribal Buribhand on that particular species of the Buddha-image seated *à l'europeenne* deserves special attention. This attitude of the Buddha must not be confounded with another attitude which is known as the Phra Pālalai ("The Buddha of the Lileyyaka Forest") which, while similarly seated, has the hands, however, differently placed and is flanked by a monkey and an elephant bearing forest tributes. The type here treated has the right hand half raised, with fingers in a *mudra*. There are only five figures of this type anywhere of the same proportions. The five are (1) the main image of the *bōt* of

Phra Pathomaçedi, (2) & (3) fragments of two others partially discovered around the monument and its neighbourhood and now collected in the gallery of the monument, (4) another at Wat Naphramen at Ayudhya and (5) the seated figure at Mendut in Java. All five are of uniform size. The type is classed by the author as belonging to Indian Gupta art of Dvaravati. Excavations at a site to the south of Phra Pathom in 1938-9 (which has now become called Wat Phramen) by the author in conjunction with M. Dupont of the French School of the Far East have revealed four vacant seats around the main *çedi* of that Wat Phramen monument. Measurements of the seats suggest that each might have borne one of the four identically sized images. The image at Ayudhya, however, had its arm broken and repairs have been made which altered the trend of the arm. No one knows when this was taken to Ayudhya or from where, although a late inscription of 1838 attributes to it a Singhalese origin. This is challenged by the author on archeological grounds.

An article by M.R. Kūkriddhi Prāmoj describes the luminous phenomenon which has occurred from time to time around the top of the Phra Pathomaçedi. Country people consider this glow as a manifestation of the monument's sanctity and believe that it portends on each occasion some event of importance in connection with the future of the reigning monarch.

A short but interesting description of the life of the "Wild Tiger Cadets" in the time of King Rama VI at Nakorn Pathom is well worth reading.

The volume is brought up at the end by a comprehensive guide to the town by T. Amatyakul, whose work on similar themes has been reviewed above.

84. Rama VI, His Majesty King: *Madanabūdhā, or the Romance of the Rose* มัทนพาทหรือตำนานแห่งดอกกุหลาบ  
146 pages 1951.

The Committee in charge of raising funds for building a new pedestal for the statue of the King is to be congratulated upon the

publication of this, the purpose of which is to swell the above mentioned fund. The scheme of raising this fund has been going on for some three years past. It is now practically certain that there will be a substantial sum left over to be turned over to Vajiravudh College, the principal monument of King Rama VI. The book is on sale, the proceeds of which are to be devoted to that charity.

The circumstances which led to the writing of the story in Siamese and its subsequent translation into English verse have been dealt with at a meeting of the Siam Society recently and moreover form the subject of an article appearing in the current number of this Journal. The publication under review not only contains this English translation but also the original Siamese play with beautiful black and gold illustrations designed some 20 years ago by its royal author and carried out by the Court artist, Phya Anusana Chittrakorn.

D.N.

*Bangkok, 9 December 1951.*

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OBITUARY NOTICE